

THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discriminating Philadelphia

THE appointment of Pierre Monteux, conductor of French opera at the Metropolitan Opera House, as permanent conductor of the Boston Symphony Orchestra, was not much of a surprise.

By one of those strange happenings so frequent in musical circles, in this country, especially, Mr. Rabaud, who has for years been a distinguished conductor of opera and has done orchestral and symphonic conducting only incidentally, was called to one of the greatest of American orchestras.

MR. RABAUD'S chief reason for not remaining in Boston is said to be that he desires to devote himself almost exclusively to composition.

At the early concert, which was conducted by Mr. Monteux, who had been lent by the Metropolitan to lead until Mr. Rabaud should have arrived in the United States, nothing could be reasonably expected.

There was also a new concertmaster who had not had the orchestral training of some of his predecessors, and, all in all, things were not in a very homogeneous state when Mr. Monteux arrived to take over the organization.

VERY much the best concert of the series, however, was the first time that Mr. Rabaud appeared in this city as a conductor.

The succeeding concerts, however, dispelled this idea. There was very apparent friction in the orchestra, which played carelessly and with a lack of discipline which would not have been tolerated for a moment under the former leaders.

HOWEVER, this is now all past, and the interesting question is, what will Mr. Monteux do with the orchestra? To an impartial observer, it seems as though the change from Rabaud to Monteux or, for that matter, to any French or Italian conductor is a case of "from the frying pan into the fire."

As has been said, the traditions of the Boston Orchestra are those of a nation other than that of the coming and the retiring conductor. It is no easy matter to change so radical a tradition, the morale of the organization, some indication of what that means has been given this year.

IT IS, of course, impossible to bring it about, but there ought to be a law against the collecting of fine instruments, especially violins. Many of the finest Cremona and instruments of their makes are in the hands of collectors, who simply collect them as a hobby or for the somewhat problematical purpose of possessing something that is beyond the means of the average person.

were a Gasparo de Salo (said to be one of the very few absolutely authenticated ones in existence), a Maggini, a Stradivarius, the "King" Joseph Guarnerius (bought by Mr. Havemeyer for about \$15,000), a Nicolo Amati and a Bergonzi.

ANOTHER objection is that it places an entirely fictitious value, not only on the specific instruments in the collection but upon all instruments of more than ordinary worth.

When a big dealer gets hold of an instrument of extraordinary value he offers it to the collectors who, he knows, are able to pay four or five times the price for it that the musician can.

There seems to be no possible way to eliminate such a situation, which is worse in England than here, but it is unfortunate that some way cannot be devised.

Since the days of Luigi Tarisio, who was the first to appreciate the value of the Cremona instruments, and left about 400 of them, most of which he got by trading in shiny new instruments for the fine old ones, the collector has been with us ever since.

COMING MUSICAL EVENTS IN PHILADELPHIA CIRCLES

The Philadelphia Operatic Society will give performances on Monday evening, May 5, at the Metropolitan Opera House.

The Fortnightly Club, one of the best music-loving societies of Philadelphia, which has reached a high state of efficiency under the guidance of Henry Gordon, will give its second private concert of the season at the Victoria Hotel on Saturday evening, May 10.

The Musical Art Club has given a distinguished series of recitals on Sunday evenings in the hall of the Victoria Hotel.

The thirteenth concert at the Academy of the Fine Arts will be given at 8 o'clock tomorrow afternoon.

Only ONE SOLID WEEK COMMENCING MONDAY

RINGLING BROS. AND BARNUM UNION OF THE GIANTS

Musical Events of Coming Week in Philadelphia

Sunday—Free concert, Academy of the Fine Arts, 3 p. m.

Sunday—Chamber music concert Philharmonic Society, Shubert Theatre, 8:15 p. m.

Monday—Philadelphia Operatic Society in "The Serenade," Metropolitan Opera House, 8 p. m.

Tuesday—Philadelphia Operatic Society in "The Serenade," Metropolitan Opera House, 8 p. m.

Tuesday—Grisha Monassevitch, violin recital, Witherspoon Hall, 8:15 p. m.

Friday—Neubaus-Clifford piano and reading recital, Bellevue-Stratford, 11 a. m.

Friday—Galli-Curel recital, Metropolitan Opera House, 8:15 p. m.

Saturday—Yasge-Elman joint violin recital, Metropolitan Opera House, 8:15 p. m.

Monday evening, will be one of the unique musical events of the season.

Antonio Scotti, the famous baritone, will visit this city at the head of his own company on Saturday evening, May 3.

The last concert of the Philadelphia Operatic Society will be given tomorrow night at 8:15 o'clock in the form of a chamber music concert at the Victoria Theatre.

An interesting program of "a Copland" music (unaccompanied choruses) will be given by the Catholic Choral Club under the direction of Nicola A. Montali at the Victoria Theatre on Monday evening, May 5.

Amelia Galli-Curel, the coloratura soprano, will come to the Metropolitan Opera house on Friday evening of next week to give a recital.

CECIL B. DEMILLE'S NEW PRODUCTION FOR BETTER, FOR WORSE

PALACE

LOUIS BENNISON IN NEW BETWOOD PRODUCTION "The Road Called Straight"

ARCADIA

JOINT RECITAL

Metropolitan Opera House

METROPOLITAN OPERA HOUSE

THE SCOTTI GRAND OPERA CO.

AIR CRAFT SHOW

COMMERCIAL MUSEUM

See these—they're free

Point Breeze Park

Grand Opening, Sat. May 10th

GATTI AND HIS BAND

Only ONE SOLID WEEK COMMENCING MONDAY

RINGLING BROS. AND BARNUM UNION OF THE GIANTS

ARMY OF CLOWNS

WORLD'S LARGEST ZOO

PARADE AT 10 A. M.

DOORS OPEN AT 1 AND 7 P. M.

ONE TICKET ADMITS TO EVERYTHING

THE WORLD'S FINEST CIRCUS COLOSSAL

PEGGY PARKER'S FAD WILD ANIMAL PETS

Keith Star's Favorite Haunt Off Stage Is the Zoo

It seems to be an admitted fact that almost every member of the theatrical profession has some sort of a fad or another.

Peggy Parker, who comes to Keith's next week as one of the principals in the musical comedy, "Not Yet Marie," has made a study of wild animal life.

Carrillo to Play in "Bread Line"

Stanley

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PHILADELPHIA'S FOREMOST THEATRES

GARRICK

THE CAVE GIRL

WITH LOLA FISHER

THURSTON

FORREST

FRED STONE

"JACK O' LANTERN"

BROAD

TIGER ROSE

LENORE ULRIC

Academy of Music

LIEUT. "JIM" EUROPE

"HELL FIGHTERS"

369th U. S. INFANTRY BAND

LIEUT. NOBLE SIBBLE

A JUBILEE DAY OF SUNSHINE IN MUSIC

WOODSIDE

COLONIAL

ED. MORTON

Gautier's Tricklayers

LOCUST

Ethel Clayton

Wallace Reid

RODIA'S CONCERT BAND

BEATRICE KENDALL EATON

CONCERTS AFTERNOON AND EVENING

NIXON'S GRAND

Billy McDermott

BERNARD & DUFFY

LANGFORD & FREDERICKS

COFFEY & HUTTON

ED & LOTTIE FORD

A RATTLING COMEDY

Metropolitan Opera House

GALLI-CURCI

PHILA'S LEADING THEATRES, UNDER DIRECTION LEE & J. J. SHUBERT

SAM S. SHUBERT THEATRE

LITTLE SIMPLICITY

WALTER CATLETT

CHESTNUT ST. OPERA HOUSE

MAT. TODAY AT 2:20

PARLOR BEDROOM and BATH

FLORENCE MOORE

Breaking All Laughing and Attendance Records at the LYRIC

OLIVER MOROSCO Presents LEO CARRILLO

LOMBARDI, LTD.

WITH GRACE VALENTINE

Adelphi

SEVENTEEN

FOR BENEFITS AT ABOVE THEATRES, APPLY BENEFIT DEPT., CHESTNUT ST. OPERA HOUSE BLDG., CHESTNUT ST. BELOW 11TH—PHONE, LOCUST 3860.

WALNUT

MAT. TUES. & THURS. 25c to 75c

LAST 6 NIGHTS

TWIN BEDS

GREAT FUN

DAVID BELASCO Presents BOOMERANG

WITH THE ORIGINAL BELASCO THEATRE (N.Y.) PRODUCTION

GAYETY

Frolie & Gambol

ROSELAND

Professional Dancing

Cash Prizes MONDAY NIGHT

TROCADERO

Monte Carlo GIRLS

BROAD

MR. LEO DITRICHSTEIN

"The Matinee Hero"

VICTOR HERBERT will Conduct PHILADELPHIA OPERATIC SOCIETY in

The Serenade

Next Mon. & Tues. Nights Only at Metropolitan Opera House

W.M. PENN